

lement

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THURSDAY, JANUARY 30, 1986
MONTREAL, QUEBEC

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McGillDaily

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Submit typed; previously unpublished poems to Old McGill's mailbox, Students' Society desk, Union Building (N°. 105) by February 28, 1986. Include name, degree, year and telephone number. All poetry will be retained and winners and other selected poems will be published in **OLD MCGILL '86**.

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CANADA'S
WONDERLAND

second Canadian university follows McGill's lead

York divests

TORONTO (CUP) — York University has become the second university in Canada to totally divest from companies with holdings in South Africa.

York's All University Pension Committee, made up of representatives of campus unions, management, and administration, voted last Wednesday to withdraw within one year the estimated \$8-9 million it had invested in companies dealing with South Africa.

Almost all York money linked to South Africa was contained in the one \$180 million dollar pension fund. Companies in which the pension fund had invested since 1984, including Alcan, Cominco, Chase Manhattan, DeBeers, Consolidated Mines, Falconbridge, Hudson's Bay Mining and Smelting, IBM, Seagram's and Xerox, are all linked to South Africa.

York joined McGill to become the second Canadian university to totally divest as a protest against the apartheid policies of South Africa. The University of Toronto decided in December, 1985 to divest only from Canadian and U.S. companies that fail to adhere to the federal government's code of conduct for operating in South Africa.

The York decision was made during a 45 minute closed discussion and must be approved by the pension fund board of trustees. A member of the pension committee, Faculty Representative Robert Drummond, said, "my suspicion is that they'll probably go along with it."

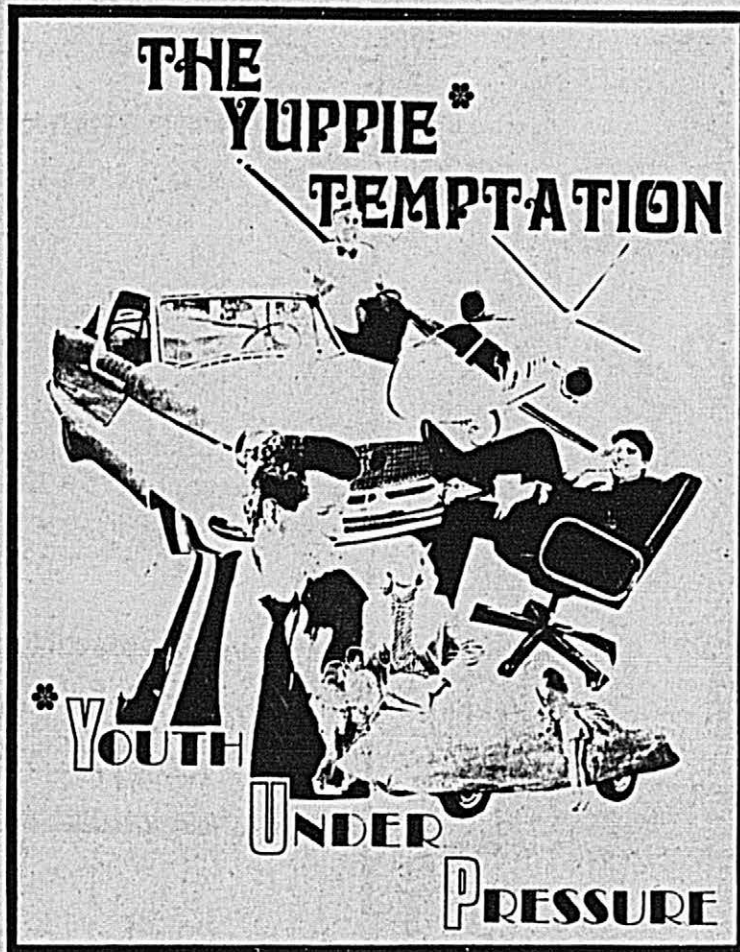
The vote count has been kept secret but Drummond said a "large majority" of the six or seven members present voted in favour of divestment. Dissenters, he said,

argued divestment isn't the most effective way of pressuring the South African government to change its racist policies.

The motion was brought to the committee by the York University Divestment Committee (YUDC), a nine month old group made up of students, faculty and staff.

YUDC chair, Dave Himbara, lauded the pension committee's decision and how it was made.

"This has been the friendliest and smoothest divestment anywhere to my knowledge," Himbara told the *Excalibur*, York's student newspaper.



MSS to change rules

by Adam Quastel

If the next two or three Students' Council meetings proceed as planned, Students' Society of McGill University (SSMU) will have a new constitution.

The first working draft of a new MSS Constitution was presented to Students' Council last Tuesday. The draft will be discussed at council in the next two or three meetings. But, says MSS president James Green, it either "goes through in the next two or three meetings or it's not going through at all."

According to Green, the Constitution needed to be redrafted because of many inconsistencies in the document. As well, there were many contradictions between the constitution and the By-laws.

Said Daron Westman, Club Representative to Council, and member of the Constitution Committee, a re-draft of the constitution was seen to be necessary because, "The old Constitution does not have Student Initiated Referenda (SIR), it doesn't limit deficit financing, and it doesn't fully recognize the rights of Faculty societies."

These deficiencies in the old Constitution will hopefully be corrected in the re-drafted version.

Among other changes, the new constitution will clarify the role of different positions, such as that of the Chief Returning Officer or Council's Nominating Committee.

The new constitution also sets up a tiered system of student fees paid

to the society.

In the new system, full time undergrads will pay 100 per cent of the association fees, full time students in Graduate studies, Law, Dentistry and Medicine will pay 75 per cent, part time undergrads will pay 50 per cent, and part time students in Graduate studies, Law, Dentistry and Medicine and additional session grad students will pay 37.5 per cent.

The tiered system, if implemented, will mean a fee increase for full time students in Graduate studies, Law, Dentistry, and Medicine. As well, the fees paid by additional session graduate students will increase by as much

as 300 per cent.

The new constitution will also include campus-wide referenda, but they will most likely only affect Student Society policy, and not the constitution itself.

"Students generally vote in favour of constitutional amendments," Green said. In general, he added, students vote in favour, even though they are not familiar with the issues and the consequence of their vote. "I'm just worried about people taking uneducated votes," Green confided. "I believe that McGill's student council is the best place for decisions to be made. I don't want to see that body bypassed."

events

Today
Multi-culturalism and the Canadian Charter of Rights. A much needed conference concentrating on Article 27 of the Charter ("multi-cultural" representation — or lack of). The conference will be held at Hotel du Parc, and runs today from 19h00 to 21h00, and Friday from 12h00 until 14h00.
McGill Film Society — presents *Repulsion* in the Union Ballroom at 20h00. Free and snacks will be sold.

The Alliance — All students working towards progressive goals are invited to discuss media and planning at 20h00 this Friday.

McGill Outing Club — offers all students Smuggler's Notch tickets at very reduced prices all week. Call 392-8953 or come to the office, Student Union, 411.

Department of English Students' Association — poetry reading by Elizabeth Spencer at 15h00 in the Arts Council Room.

McGill Alpine Ski Team — general meeting at 16h30 and council meeting at 17h00.

History Students Association — presents *Last Grave at Dimbaza*, a story of South Africa, on February 3 in Leacock 15 at 15h00.

Central America Group — general meeting at 18h30, everyone welcome, room 404, Union Building.

Irish Studies of McGill — presents Brian John, Professor of English, McMaster University. John will give a talk on *The Healing Art of John Montague* at 20h00 in Arts Council Room.

Thursday

School of Social Work — film series. *Sharing the Experience with Gavin* in room 110, Wilson Hall from 13h-14h00.

Humanistic Studies Speakers Series — presents Patrick Lane, Governor General Award winner for poetry in 1978, reading from his poetry. 16h30 in Arts Council Room (160).

Tangente out in the cold

Tangente Danse Actuelle, Montréal's best avant-garde dance theatre, was closed by both the Bureau d'Occupation and the Montréal Fire Department due to inadequate fire safety precautions last week.

by Donald Welkert

This is the latest discouragement in Tangente's five-year struggle to maintain a performance space.

Radio McGill coup

by Joe Heath

On Monday morning at 7:30, the classical music DJ at Radio McGill was quietly sifting through the record library, preparing for his show. Suddenly he was caught in a power struggle between station management and a group of extremists calling themselves the Front Libération de Radio McGill (FLRM).

Peter Nixon, Associate Programming Director of Radio McGill, and founding member of FLRM described the events of Monday morning as a "coup."

Six members of FLRM stormed CFRM offices, seizing control of the station for two hours and playing a variety of experimental industrial/thrash music.

Nixon explained the actions of the group, saying, "We fundamentally object to the conversion of a fun student club to a commercial radio station with an increasingly hierarchical structure."

The group has drafted a manifesto, to be presented to station management. One of their principal objections is "block format" programming, where different styles and intensities of music are ghettoized into certain time slots.

Said Nixon, "Block programming is okay for classical, jazz, and reggae, but if someone requests *Dead Kennedys* or the *Pistols* during 'Gert's hours,' we can't play it, and that's a bad thing."

Nixon further objected to the direction of the station, saying, "It's like a top 40 station now, furthermore, it's more authoritarian, more hierarchical."

The incident was discussed at the CFRM Executive meeting held Wednesday. "I caught serious shit," said Nixon.

Station Manager Martha-Marie Kleinhans described the coup as a "childish prank." Said Kleinhans, "The problem is not their dissatisfaction, but the way they express it. It's not their personal stereo system, it's McGill radio."

"I was very disappointed with Peter, so was the rest of the Executive."

Nixon explained, "Sure, it was irresponsible, but that was the point." He identified the underlying contradictions which caused the coup as "overindulgence and Hochstetler the night before."

The theatre was warned it was in danger of being closed on Saturday, January 17th when it received a visit from two Montréal City fire inspectors.

On Wednesday, January 22, Tangente was served with notice of legal closure. That evening's performance went ahead as scheduled, but on Thursday, Tangente was forced to move to a temporary location.

They will finish their present programme *Moment Homme*, a festival of male choreography, at the Centre Multi-Ethnique Saint-Louis, located at 3553 St. Urbain. But the fate of Tangente's remaining season is uncertain.

Since its inception, Tangente has encountered numerous difficulties at its three consecutive locations.

Founded in 1981, Tangente



operated for two years in its first location on St. Laurent, but were unable to meet the safety requirements necessary to acquire a city permit. Eventually, they were taken to court and fined \$39 for operating without a license.

In their second location on Ste. Catherine, they found it relatively easy to obtain a permit under the classification of *Gallerie d'Art Vivant*.

However, the location proved to be unaffordable and Tangente was forced to move once again.

According to Dina Davida, director of Tangente, "problems arose because the landlord disliked our activities. So he harassed us and charged us huge maintenance fees."

Tangente moved into its present location 18 months ago. They reapplied for the *Gallerie d'Art Vivant* permit but were once again refused, this time on the grounds that their performances were too infrequent.

In December, 1985, Tangente applied for the permit *Salle de Pratique de Danse, Spectacle Occasionnel* and were in the process of making necessary safety modifications when the theatre was closed.

"Money is our primary problem," said Davida. "We need money to make the necessary safety adaptations, and to have enough influence on City Hall."

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Education fails minorities

by Ron Charles
and Peter Kuitenbrouwer
Canadian University Press

Canada's colleges and universities are mainly white. Native Indians are not in university, nor are members of Nova Scotia's 200-year old Black community. And not many of the most recent immigrants to Canadian cities from the West Indies, the near and the far east, are working their way up through the education system.

The country's grade school and high school teachers are not trained to teach the country's remarkable new multi-racial classrooms. So the students are dropping out and doing poorly in high school. They are not getting the chance at a university degree.

The federal government and several schools have set up programmes to guide these disoriented students through university. But now, when native and coloured participation is at last improving, Conservative budget philosophy could mean the end for any university subsidies for disadvantaged students.

While several Montréal high schools have large Black popula-

tions, these students disappear from the educational ladder before the post-secondary rung.

Daniel Kabaselle, who has taught Black Studies at LaSalle high school for seven years, is worried about what will happen to the students in his classes if and when they graduate. He says students' strong feelings about racism in the classroom becomes the method of their own academic destruction.

"Black students come into the class with confused ideas about Black power and racism," Kabaselle said. "They know in the back of their heads that white people consider themselves superior...So the kid says 'they

think I'm inferior, they're racist (before giving the teacher a chance to prove them wrong) so I'm going to do nothing.' They use that as a weapon."

"Some white teachers are racist," he said. "They look at these students as low achievers and say 'sure do your work later'...they let them drag it out and that's damaging."

A lot of students from the Caribbean start school with high expectations but their education and career goals shrink with increased awareness of racial discrimination, wrote Don Carlos Kelzer for a doctoral thesis in Comparative Education at McGill.

Kelzer concluded that Caribbean high school students set low career and educational goals on what they see as acceptable careers for Blacks, rather than what they would be good at.

According to Ratna Ghosh, Director of Graduate Studies in McGill's Faculty of Education high school, teachers have to become more sensitive to the differences in student background and behavior.

"Teachers are not to teach to a class that is entirely homogenous...students are judged by one standard," said Ghosh.

"They (teachers) have not looked at the special differences...to be different is not to be a problem, not to be inferior." Ghosh said the teachers' ignorance of students' different culture sometimes affects academic streaming, which places students at different ability levels in the same grade. Special education teacher Philip Taylor has seen the results of improper streaming. "A class that I had last year some of the Black students were in the situation of having been streamed there because of language, behavior or personality," said Taylor.

Ghosh teaches a graduate course on dealing with minorities in the classroom and has convinced McGill to offer an undergraduate course for the first time this year. She hopes the courses and the incorporation of multicultural themes in other education courses will train teachers to better deal with cultural differences. "There's a high correlation between streaming and race," said Ghosh. "Even Guidance counsellors have tended to stream kids into vocational courses."

A Toronto study by Sanuda and Crawford found that 25 per cent of West Indian students were put in technical/vocational programmes. The National Black Coalition of Canada discovered a similar situation in Montréal.

Not only do fewer Black students make it to university but fewer even graduate from high school. According to Kelzer's survey, 21 per cent

familiar customs, but not about race. We are quite prepared to enjoy a pleasant international flavour to education but we can't talk about hate, oppression, class, poverty, prejudice, and discrimination."

Even without statistics, the administration at Dalhousie University in Halifax knew in 1969 that something was wrong. An ad-hoc committee of the school, formed after pressure from Nova Scotian groups of people of colour, reported "there are very few Black or Indian Nova Scotians with a university degree."

The report noted a "high proportion of poverty among Blacks and Indians and a long history of discrimination and social injustice directed against both these people."

Black loyalists moved to Nova Scotia in 1783, and the community now numbers 34,000. They are very poor: 80 per cent of Black Halifax youth are unemployed, according to a *New York Times* article last year.

Acknowledging a "special need for university-trained people in this segment of the population," Dalhousie started its Transition-Year Programme in 1971.

"Today 20 Blacks and Natives get into Dalhousie every year under the programme, the most the programme has ever admitted. The seven part-time staff seek out those Black and Native students they think could hack Dalhousie's curriculum after one transition year."

"We count everything — job experience, maturity, grit and academic prerequisites," said Carolyn Waterson, director of the programme and a French professor at Dalhousie.

Students of the programme take Black and Native studies, Student Skills, English and Mathematics as well as orientation, and counselling. The programme pays tuition fees and up to 25 per cent of living expenses.

Still, four students dropped out this year because they needed more bursary support than the programme, (total budget \$180,000) could offer. The programme turns away 40 per cent of qualified applicants because of lack of funds.

Even though transition-year students have proved more likely to stay on past first year than regular students, stone-broke Dalhousie can barely provide the dollars it does, and the programme might be doomed. "I'm more apprehensive about the immediate future, unless there's a breakthrough in funding here and elsewhere," Waterson said.

Native Indians across Canada have a better education funding programme — but their situation is worse. While nine per cent of Canadians have college or university degrees, only one and half per cent of Native people do.

This year the federal government will spend \$44 million on the post-secondary Education Assistance Programmes, providing free tuition, books and supplies to 9,000 Native students. The programme also gives the students \$72 to \$182 a week living allowance, shelter and childcare plans as well as transportation to and from home, and home for winter holidays.

The programme, which accepts any Native that a college or university will enroll, has grown to four times what it was in 1976.

David Wattle, who runs the programme from Hull, Québec, said Native People graduating are guaranteed a job. Because of new legal and commercial concerns of Indians, he said, "bands and tribal

continued on page 9

Montréal

by Phinjo Gombu.

Resident loses eyeball

by Marlan MacNair

A grave offense against personal identity has been perpetrated on our continent. A Residents' eyeball was stolen prior to their show at the Spectrum, January 22.

For an individual who has only one large eyeball in place of a head, this is a heinous crime. The Dailyspoke with The Residents' guest guitarist, Snakefinger, about the tragedy. While he decried the theft, he also mentioned the eyeball was nearsighted. Acquiring a monocle or contact lens large enough presented insurmountable difficulties.

Sartorial difficulties aside, the show juxtaposed a variety of musical styles, leaping from art rock to interpretations of George Gershwin. Two of The Residents eyeballed their electronic equipment, accompanied by the blues-influenced guitar of Snakefinger. Backed by the alternately rhythmic, atonal, and melodic music, the vocalist/keyboardist chatted, howled and sang his way through the material. One of the most notable pieces was their humorous rendition of *Jailhouse Rock*. By slowing the beat to once every few bars The Residents over-emphasized and caricatured Presley's trademark hip-swivel.

The concert was visually disappointing for those expecting the elaborate dramatization used in the Mole Show,

their only other tour in the thirteen years the band has been together. Instead, the two remaining Residents employed a different set of simple props and costumes for each song. The trademark tuxedo and eyeball appeared only twice during the show.

Unfortunately, the repertoire of acrobatics and costumes fell short of their musical diversity, causing the repetition of many visual themes. There often appeared to be no direct symbolic connection between the songs and the visualizations, merely a random collection of images.

Throughout the show the band used the various costumes and heavy makeup to preserve the anonymity which has become their trademark. Not surprisingly, the band was unavailable for an interview.

However, The Dailyspoke with Snakefinger, a San Francisco-based guitarist who has been a session musician on most Residents albums. Snakefinger has also released three albums and toured with his own band. Originally from London, he was the founder of pop band Chilli Whilli and the Red Hot Peppers.

Upon hearing a tape of the band which was to become The Residents, he packed his guitar, flew to North America and presented himself at the door of the San Francisco address of the tape. He has worked with The Residents within since 1971.

Snakefinger spoke of the disenchantment which led him to forswear England's lucrative pop scene for the relative obscurity of Residents association: "Rock and roll is so dull, its so overdone. I'm waiting for the generation with the bollocks in it to kick it over, to start something new... let themselves go a little wild from the general formula around us."

According to Snakefinger, climbing to the top of the pop music field is easy. He prefers jazz or experimental music, where one begins "at the bottom of the field but with endless open space to experiment."

Snakefinger also admired the 'carte blanche' of creativity and experimentation in film soundtracks such as Nino Rotta's work on the Fellini films.

Snakefinger believes The Residents style is an alternative to predictable rock, "not being the weird stuff it was always thought of, but a real, bona-fide and new music."

The popularity of this tour both here and in Europe merits consideration. But whether The Residents constitute a replacement for rock 'n' roll is debateable.

The band is a reaction to, and a bizarre subversion of, the standard pop formula, rather than a totally new form of music. To quote Snakefinger, "It is an attempt to make modern music that isn't boring and is fun for us to do."



Radio Centre-Ville is a radio station that broadcasts AM and FM from the corner of St. Laurent. It broadcasts languages all day from 0 and is unique as a multilingual because of its non-commercial nature.

Celebrating its 10th anniversary in 1985, Radio Centre-Ville has consistently been serving those who seek a more oriented news media, and a

Montréal is a city rich in cultural life, where many have very fiercely carved niches for themselves. It is that has over the years developed distinct alternative sub-cultures: cophone and anglophone.

Brendan Kelly, promoter of Anglophone programming at Centre-Ville, says Radio Centre-Ville is important because it gives minorities.

"With regard to the English it is important that we commercial and give a voice to

Kritikal kultchalistingskritikal kult

by Mike Gordon and Rina Griborsky

Today

Les Nouilles. Theatre Quat'Sous invites snobs from Montréal's sub-culture to dinner, and subjects them to a verbal flambe. Until Feb. 9th at Theatre Quat'Sous.

Bab and 1313. Joy-Division sound-alikes babble at Station 10.

Until June. Generic new-wave drive (pop) at Le Steppe. \$2, \$3 Friday and Saturday. Ministry of Truth. A pudding of soul/dance/rock at Tatou. Free. Until Saturday February 1st.

J.R. Express play reggae for free at Rising Sun.

Kurosawa Retrospective continues through the rest of the week:

•Tonight — Yosimbo, and Sanjuro.

•Friday, Jan. 31st — Red Beard

•Saturday, Feb. 1st — Dodes'Ka-Den, and Dersu Uzala

•Sunday, Feb. 2nd — A.K., a film by Chris Marker about the making of Kurosawa's Ran; and Kagemusha

The films will be screened at the Conservatoire D'Art Cinématographique de Montréal.

Caring/Curing: Women in Medicine Barbara Louder examines the status of women in health care through her exhibition of art works. At Galerie Powerhouse until February 8th.

Friday, Jan. 31st

Secret Act and Weather Permitting. VOT throws out another presentation of ska-influenced and R.E.M. clones at Station 10.

Jah Cuttah and Determination. More reggae at the Rising Sun.

Merrick Trout Pact — Sixties-influenced acid psychedelia (at least the name), at les Foursaines Electriques.

Social Justice Committee presents speaker Warwick Armstrong on *World Hunger: Food, Equality and Sustainability*. The talk will be presented at St. Anthony's parish, at 19h30.

Rough Trade. For a mere \$14.50, you too can watch Carole strut her stuff for the last time. At le Spectrum.

Québécois Film Festival. The festival begins with *Celui Qui Volt Les Heures*, a film about film-making, and *Jeanne & Jeanne*, a short but strange sounding film. The festival is at Cinéma Paralel, with these two films showing until Feb. 2nd. \$4.

Saturday, Feb. 1st

Gregory Isaacs and other hot acts at Concordia Reggae Jamdown II, at Sir George campus on de Maisonneuve. S.C.U.M. and Fair Warning and several other bands are playing at the Berri Church. Do your church-going a day early. 3500th block of Berri, \$8.

Blanmange, sweeping synth-inispidness at le Spectrum. And for only \$13.50.

Caribbean Carnival Party — featuring Jah Cuttah and Determination. Still more reggae, calypso, etc. Admission is free if you come in costume. (use your imagination). Otherwise, \$5 for the more mundane, at Rising Sun.

Initiation to Chinese Civilization. Eight seminars will be presented, one every Saturday, until February 15th at the Chinese Cultural Centre, 1072 St. Laurent, 3rd floor. The seminars run from 10h30 until 12h30.

Sunday, Feb. 2nd

Verbal Assault from Rhode Island, and the Outpatients from Massachusetts, play hardcore — American style — at Rising Sun. \$4.

Insta-Theatre do their wild comedy improv at Le Steppe. \$2.

Monday, Feb. 3rd

McGill Chamber Orchestra performs a Mozart concert, featuring the brilliant young Canadian pianist, Ludwig Semerjian. At Maisonneuve Theatre, Place Des Arts.

Québécois Film Festival continues at Cinéma Paralel with *Justice Blanche* about an Inuk who is tried by a white jury (what else is new), and *Vas-y Stéphane*, another in the same mold as *My Bodyguard*. These films will be showing until Feb. 20th at Cinéma Paralel. \$4.

Chinese New Year soirée hosted by the Canada-Chinese Society, at 1072 St. Laurent, third floor.

Tuesday, Feb. 4th

The Defendants, from L.A., play more hardcore at Rising Sun with local band opening. \$4.

Ideas, a programme dealing with important social and political issues, airing weekdays from 09h00 to 10h00 on CBC-Radio, will feature Sol Plaatje on South Africa. Tune in and get involved.

Wednesday, Feb. 5th

Ideas devotes another programme to South Africa. The show is called *Nelson Mandela's South Africa*, and draws attention to imprisoned ANC leader Nelson Mandela's political suppression, and the continuing brutal, racist régime of the Apartheid government in South Africa.

Better than

by Peter J. Nixon.

There are countless stories in the music business of bands going to other countries to record an album. But how many times has the music gone to record in another country without the band?

Such twists are a part of the history of *Malibongwe* an album of South African liberation songs dedicated to the struggle of South African women, and produced in West Germany for the African National Congress (ANC), the primary organization fighting for the end of apartheid in South Africa.

According to the Women's Executive of the ANC, "the album was produced part to bring the world's attention specifically to plight of South African women."

With the album, the executive are bringing the point that Black South African women have a double indemnity: repression. Not only are they victims of racism, but also sexist oppression.

The songs are performed by the Choir, a West German choir trained by James Madhlope Phillips for the cultural section of Colin McKay, an activist working with the ANC in Montréal, explained why the project had to be done outside Africa.

"Although there are an array of trained singers in South Africa, there is a much more emphasis on these songs of liberation

al community radio

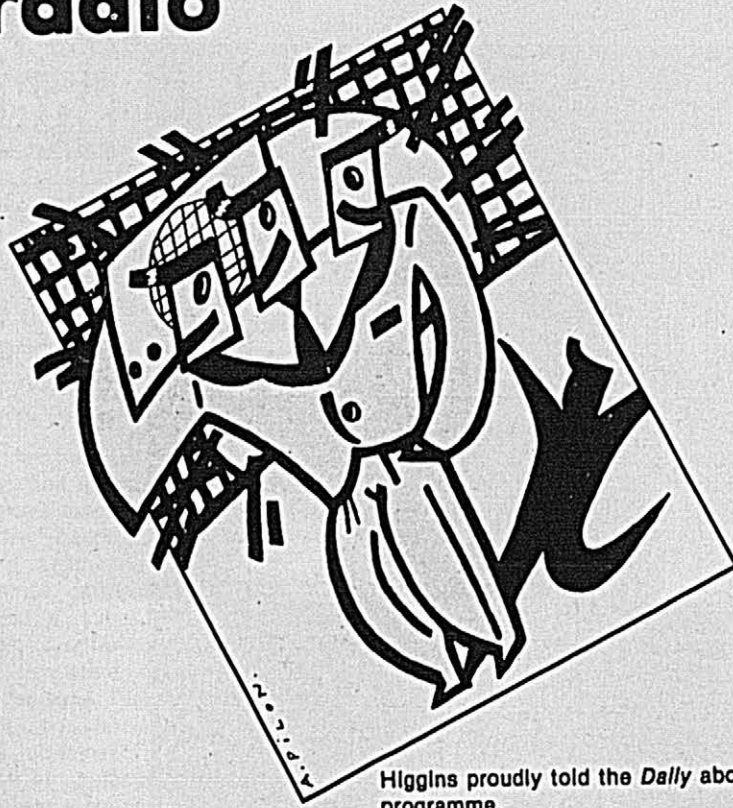
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ntre-Ville "Is
Station and
s air-time to

underground, underprivileged or alter-
native in the downtown area," he added.

The range of anglophone programmes
are quite diverse, and take place Friday
nights beginning at 22h00 and going on
all day Saturday until 16h00. The Chinese,
Greek, Portuguese, Hispanic and Haitian
populations are the minorities who have
allotted segments while the french pro-
grammes are weekdays 07h00 to 16h30.

Laura Yaros is one of eight women who
coordinate a women's programme on
Radio Centre-Ville. About the programme
Matrix, Yaros said: "It is basically a
feminist radio programme given from a
feminist perspective. We try to be a com-
prehensive show and deal with all sorts of
contemporary issues. It is, however, not
just our content, but rather our perspec-
tive that makes us unique" she said.

"In addition, we play a lot of music that
is produced, engineered, written and put
together by women. We also have a pro-
gramme called *Friday's Woman* at 22h30



Higgins proudly told the *Daily* about his
programme.

"Seven of us regularly produce this
show which includes a regular detective
series written by me, as well as commen-
taries and panel discussions on current
affairs. I think it is a good experience to
be on Radio Centre-Ville because it gives
me a chance to express myself in a way
which I might not usually be allowed to.

The Other Show is a programme
dedicated to what Brendan Kelly refers to
as 'English Centre-Ville Alternative

which focuses on individual women
usually in the form of a biographical
stretch. We've received good comments
about our programmes but would love to
get more feedback," she added.

James Higgins is a fourteen year-old
who coordinates a programme called
Anything Goes. It is a unique show com-
pletely run by fourteen year-olds who
write, take part in and produce their own
shows. A graduate of F.A.C.E., an alter-
native school in Montréal (most of the
kids in the show come from this school),



in 'Sun City'

in facilities inside South Africa
possible because of the defined il-
of the project.

the only other option was to con-
fers from international supporters
ANC. Production facilities were set
a project in West Germany," said

the proposal to record in West Ger-
y gave rise to another problem. It was
possible for Black, coloured, and In-
in South Africans to be granted travel
documents to leave the country and
travel abroad for such a purpose. It was
at this point that James Phillips under-
took the task of training the Bremer Choir
to sing in Sotho, Swahili, Zulu and Xhosa,
all of which are languages spoken in
South Africa.

"Several South Africans have agreed
that, by all standards, Mr. Phillips must
be commended for doing such an ad-
mirable job in faithfully reproducing the
intricacies of the languages in these
songs of liberation," said McKay.
The music is excellent, and the singing
flawless. The lyrics tell of the struggle of
the South African people for freedom and
liberation, and the added fight of women
in this country against oppression from
both sides.

Tschotscholoza Mandela, translates as
"Struggle on Mandela", telling the tale of
jailed ANC leader Nelson Mandela, and
the activism his wife Winnie continues in

his absence. *Senzenina*, or "What Have
We Done", speaks of the sixties in South
Africa, after the final destruction of legal
rights of the opposition to Apartheid.

The album can be bought outside
South Africa, but has to be smuggled into
the country. "Because of the content of
the songs, and the fact that it is tied to
the banned ANC, it is considered 'illegal
literature' and a subversive threat to the
'law and order' of the Apartheid govern-
ment," said McKay.

According to McKay, anyone caught
with the album in South Africa faces
charges under the 'Public Security Act'
and for possession of banned material.
The penalty is lengthy imprisonment for
up to two years.

"Many Blacks have bought copies
regardless, as they see it as an integral
part of their national liberation struggle
to have a record which imbues the very
musical and cultural spirit of the libera-
tion movement," he said.

In a year that has seen many albums
recorded for social and political reasons,
Malibongwe deserves a special place as
the expression of an oppressed people
demanding the right of freedom.
Copies may be purchased through the
McGill South Africa committee (SAC), in
room 404 of the Union Building (392-8941).

MALIBONGWE

Culture'. The focus of the programme is
on local talent who do not ordinarily get
mentioned by mainstream media. For in-
stance, the music during the show is en-
tirely local, featuring bands like *Deja*
Voodoo and *Terminal Sunglasses*.

Terry Shepard and Doug Griffiths host
a programme called *Flipside* (of
Blackspeak). Said the two, "Though our
programme is mainly geared towards the
black community it is meant for
everybody. The programme has a loose
format and is community oriented with
music and social commentary. We also
have a show called *Blackspeak* which is a
companion programme to *Black Is* a
show produced by CF Cable Vision."

Peace Beat, talks about the latest news
and activities of peace groups in Mon-
tréal, while *Montréal Now* tells the
listener about the politics of the City
Council and the Montréal Citizens Move-
ment. *World Week* is a critical review of
mainstream media coverage of current
events. In addition it also gives extended
analysis of often neglected issues.

For those who are into the Arts in Mon-
tréal, *Arts Week*, *Writer on Tape* and
Ways of Escape feature dance, poetry,
film and literature in Montréal.

Between all of this programming,
Radio Centre-Ville provides a wide range
of 'different' music.

Francophone programming (which
takes place during weekdays) is equally
diverse, covering ecology, new and old
french music, politics, employment news,
science fiction, current affairs etc. All of
these programmes operate from a
perspective that is community-oriented
and non-commercially based.

For those whose primary interest is
just song and music, Radio Centre-Ville is
a multicultural community radio station
which could provide one with such a taste
many hours of ethnic fare.

So tune in and support your local com-
munity radio station. For more informa-
tion on Radio Centre-Ville FM 102.3 Cable
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by Brendan Weston
and Collin Tomlins

You can only eat so much Gert's pizza, or wait so long for cold CVC french fries before your gastro-intestinal system feels like Kharg Island after an Iraqi attack.

The amount of time spent waiting in a line in Union could be better spent getting down to some good, cheap restaurants, less than 10 minutes from campus. If you're after something less pedestrian than a burger or croissant joint without spending more than \$4, try these out.

Amelios': 3565 Lorne Ave. Our favourite. We're afraid to let this secret out, as it may get over-run by students. Pizza, pasta, cheesecake, apple pie — it's all made on the premises except the bread. The \$3.25 lunch special, with wheat or spinach pasta and tomato or meat sauce, comes with hot bread, fresh salad and coffee or tea. Fresh pasta makes all the difference. Small pizzas are less than \$4, and subs are also featured. At the risk of sounding like we've been paid off, the staff and atmosphere are refreshingly friendly and relaxing. Also, take out and free delivery runs until 11 pm weekdays, 2 am Fridays and Saturdays.

Cracovie: 1246 Stanley, below St. Catherine's. Hearty Eastern European luncheon specials at \$3.25 offer soup, rye bread, main course and coffee or tea. A barley or vegetable soup of the day with a main course of cheese or meat perogies will keep you anchored to the ground for several hours. The beef goulash or other specials will do the same, even if you leave the inevitable cabbage behind.

Au Vieux Stanley: 1264 Stanley, below St. Catherine. They've just introduced \$3.25 lunch specials for students with ID. Try the souvlaki sticks or Italian dishes. Licensed and featuring an inspired skylight.

Henri Richard: On Park, below Milton. This brasserie has improved its menu and decor without becoming up-scale. The daily specials are

palatable and abundant. The trio, three pastas with meat sauce smothered in cheese, will fill all but the most porcine. Draft just \$1.

Encore II: 1422 McGill, above St. Catherine. Decidedly healthy food, this granola generation outlet may soon be over-run by the ever-expanding Les Terrasses. While it lasts, the homemade soup and spreads (egg salad, chopped liver, chicken salad or tuna) on dark rye are a reasonable \$2.75. Sandwiches and salads are large and varied, but more expensive. Fresh juices and coffees also make this yuppie café palatable. Herbophile heaven.

Basha: 930 Ste. Catherine W., corner McGill. Lebanese fast food in a glass and steel cafeteria setting. A 10 item menu for veggies and carnivores alike. Served in pita sandwiches (\$2 to \$3) or with rice and salad platters (up to \$4). Mediterranean pastries also. Worth experimenting, and don't worry — spicing is understated.

Peel Pub: Peel, NW corner Ste. Catherine. A basic anglo pub with solid, edible, but not exciting fare. Specials in the \$3 range and draft. The large cavernous atmosphere easily accommodates relatively boisterous groups, predominantly, but not exclusively male.

If you've ever worked in a restaurant, you know lunch is the most frenzied time for the staff. Thousands of people are going through in less than an hour. A little understanding of the pressures these workers are under is not misplaced, neither is a little bit of courtesy. Also, waiting minimum is less than \$4 per hour (less than subsistence). Students should tip for all but the worst service.

Remember, it's a service industry, not a servile industry.



Liberation Books

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McGill discusses docu-

by Greg Clarke

The film docu-drama will be the topic of discussion at a round table conference being held this Saturday at the Frank Dawson Adams Auditorium.

Michel Choquette, organizer and moderator for the conference, has assembled many of Canada's most prominent filmmakers including Paul Cowan, Donald Brittain, Jacques Godbout, Giles Walker, Anne Claire Poirier, Beverly Schaffer, Jacques Leduc and maybe Peter Watkins.

These filmmakers, all of whom have made films with the National Film Board, will present their views on the challenges and pitfalls of the docu-drama and will answer questions put forth by a panel of journalists.

As a film genre, the exact nature of the docu-drama is hard to pinpoint. For many it conjures up images of such television programmes as *The Atlanta Child Murders* or *Fatal Vision* and such films as *All the President's Men* or *Silkwood*. But the genre can also be included films like ABC's *The Trial of Lee Harvey Oswald*, a "re-creation of a trial which never happened, and Peter Watkins' *The War Game*, a cinéma vérité depiction of the effects of a nuclear attack.

Despite the wide range of styles and subject matter, the existence of the docu-drama creates a myriad of problems for both filmmaker and audience. One of the main questions which will no doubt prove to be the focus of the conference is whether the docu-drama is too subjective.

When an audience watches a docu-drama, it is meant to believe that it is watching the events as they must have happened. Yet the simple fact that the genre is based on dramatic foundation necessitates the filmmaker to interpret events and contextualize (and perhaps even change) events to fit a dramatic form.

This isn't to say that all docu-dramas present flagrant distortions of the truth nor is it to say that the docu-drama can only be used as a method of propaganda on the part of the filmmaker.

What is at stake, however is that the docu-drama, because of its (fictionalized) recreation of past events, is necessarily an interpretation of these past events, yet the viewer is conditioned to believe that what s/he is watching is a faithful recreation of some past event (even if that event is completely distorted).

Certainly, this problem of subjectivity exists as well in more tradi-

tional documentary films, yet in such films, the line between fact and interpretation is much more discernable. In the docu-drama, the dividing line, if it exists at all, is completely blurred because the interpretation is combined with fact to create a homogeneous mixture.

The question of objectivity has always been a difficult one in the realm of documentary film, but the barrier between opinion and fact is usually clear and distinct. In the case of the docu-drama, the separation between the two becomes blurred. The events portrayed in a docu-drama are not real events but recreated ones, thus potentially give the filmmaker the ability to distort the facts to his/her own advantage.

This is not to say that the traditional documentary is intrinsically more objective than the docu-drama format. It is simply to say that the docu-drama places more tools at the filmmaker's disposal to propagate his or her point of view.

The different uses of the docu-drama style can clearly be seen in Donald Brittain's *Canada's Sweetheart: the Saga of Hal Banks* and Paul Cowan's *Democracy on Trial: The Morgentaler Affair* (excerpts from both films will be screened on Saturday).

Brittain's film combines interviews with dramatic recreations to portray Hal Banks' reign of terror as head of the Seafarers' International Union during the 1950's and early 1960's. The dramatic portions of the film are presented in a straight forward narrative form, making it quite clear (at least to more attentive viewers) that what we are watching is a re-enactment, or more precisely an interpretation, of past events.

Cowan's film, on the other hand, uses a combination of documentary footage and documentary recreations to chronicle Henry Morgentaler's legal battles during the 1970's. Unlike in the Brittain film, the recreations in Cowan's film are shot in a hand held cinéma vérité (le documentaire) style, thus making the whole film look like a standard documentary, although large portions of the film are re-enacted.

Although the film is preceded by a disclaimer indicating that the film is largely comprised of dramatic



drama

recreations, the imposition of a documentary style on the subject matter serves to diminish the audience's awareness that what it is watching is indeed a recreation.

The film, although one of great merit, emphasizes the problems arising from a combination of fact and interpretation created by the docu-drama form.

Stemming from this problem of subjectivity are other related problems which will also figure prominently in Saturday's discussions. Since the docu-drama is, in itself, a rather loose term, it will be interesting to see what types of films the filmmakers consider to fit into the category.

Other questions are also deserving of serious consideration, questions organizer Choquette would like to see addressed. For example, are all films based on factual events or persons eligible to be classified under the generic title 'docu-drama'? To what extent is it the responsibility of the director to faithfully authenticate events being chronicled? Does the insertion of drama add, detract distort or interfere with the presentation of factual events and do such dramatizations alter the viewer's interpretation of the actual events themselves? These are all contentious questions which demand clarification.

By no means will all these issues be resolved during Saturday's conference, but the open discussion will at least enable the public to understand what issues various filmmakers consider to be most important and how these filmmakers (with respect to these issues) approach their work.

Conference moderator Michel Choquette, a script-writing professor at McGill and Concordia, a former editor of *National Lampoon*, and a filmmaker in his own right has promised a fast-paced programme featuring clips from the works of the guest filmmakers followed by discussion.

Sat., Feb. 1st, 09:30 to 13:00 Frank Dawson Adams Auditorium. Presented by McGill departments of Film and Communications, Canadian History, English and Journalism. Further info: 392-5014.

Art can be a panic

by Tara Thomson

Panic Scene, an expression of confusion, is the current theme of artist Joy Lou G. Joy's work, which has been displayed in several Montréal galleries, including Joyce Goldman's (who tries to keep in touch with underground art movements), had its final showing last week at Galerie X Machina.

Full of detached movement, the majority of Joy's work is done on cloth, similar to batik. Using this technique, the artist conveys an impression of detached movement and mass panic, with figures swirling and flowing in erratic directions. Mary-Lou, one of the artist's past

themes, put in a quiet appearance at the *Panic Scene*. An unfortunate but eccentric female, constantly battling between her virtue and her desire, she heightened the confusion.

Monday, January 21st at the opening, the artist adeptly added to the confusion. Covering the floor with sheets of glass, she invited guests to smash them to the tune of synchronized hand-beaters. Meanwhile, a film showing the soles of running feet was projected overhead.

Joy Lou G. has no immediate plans for the future, but invites all inquiries regarding her work. The artist can be reached at 288-8184.

feature

...Education system a failure for minorities

continued from page 5

councils are desperate for graduates."

But Wattle is not optimistic this programme will survive. Last fall a study under deputy prime minister Erik Nielsen reviewed all federal funding, looking for duplication and waste. The team's secret report went to Cabinet at the end of 1985.

"I've had to fight for the programme," Wattle said. "I've had all sorts of comments: 'When I went to university I sat next to an Indian who didn't have to pay anything; and I had to work' and so on."

"The reality is if you don't pay for it they won't go to college and university," Wattle said. "With the rate of social welfare and rate of unemployment (among Native people) how can a community produce resources to produce a core of university graduates?"

This year there is another pro-

gramme for Native students at Capilano College in North Vancouver. The programme, which teaches study skills, college survival skills, Indian studies and career planning in the computer age, has drawn in 60 Native students to the college compared to seven last year.

But students aren't free from racism once they get into the university. Two years ago at York University in Toronto, where the racial and ethnic mix is changing quickly, a Black residence student claimed she had been racially harassed. The tension over the incident "began to grow, and polarized the whole community," said Frances Henry and anthropology professor at York. "Other complaints that there were problems with non-white students began to surface, to professors, to deans and to the president."

In response the president set up the committee on Race and Ethnic Relations, to "suggest ways the university can support an environment of ethnic and racial tolerance."

"We (the committee) surveyed the country as to what they have done. Not only are there no policies anywhere, no one has ever examined the question," Henry said. The committee will report in February.

The University of Toronto has backed away from expanding its Task Force on Minority Group Issues in the faculty of Medicine to encompass the whole campus. The provost's office said: "It is unclear whether this is a problem in other faculties."

Chan Shan, a professor in the university's department of preventive medicine and biostatistics, is angry the school won't examine racism at U of T overall. "There are no minorities in the university

hierarchy," Shan said. "No deans, associate deans, no heads of departments. Minority groups are conspicuously absent."

Stephen Bonterre, a Black certified management accountant student at the University of Ottawa, said racism is very subtle there. "I've experienced certain hostilities in the cafeteria and in the bookstore, like with the cashier sort of dropping the change into your hand instead of handing it to you."

"The whole town is a pretty white town and the school is a pretty white school," Bonterre said. "The Blacks tend to sit in a certain place in the cafeteria. There are certain social cliques and the Blacks don't seem to be fully integrated."

Kamal Dib, a graduate economics student, said he hasn't seen any racial discrimination by professors. "Even if a prof. would show it (that they were racist) they

would never give you a bad mark," he said.

Equality Now!, the report of the parliamentary committee on equality rights, recommended that schools establish chairs of study to make other races feel welcome. "The committee found the chair of study to be a good model for encouraging cultural retention and supports the establishment of a chair of South East Asian studies in western Canada and a chair of Black studies in Eastern Canada."

Blacks and Arabs at U of O interviewed for this article said the real discrimination is on the outside, in the job market. "A bilingual Black student who is a friend of mine got an MA in economics and went for an MBA," Kamal Dib, an economics graduate student, said. "He said he needed to show the employer that he was more qualified than the average white to convince the employer to hire him."

This is not remotely objective filler. For objective filler, please turn to page 11. Thank you.

Muammar for mayor

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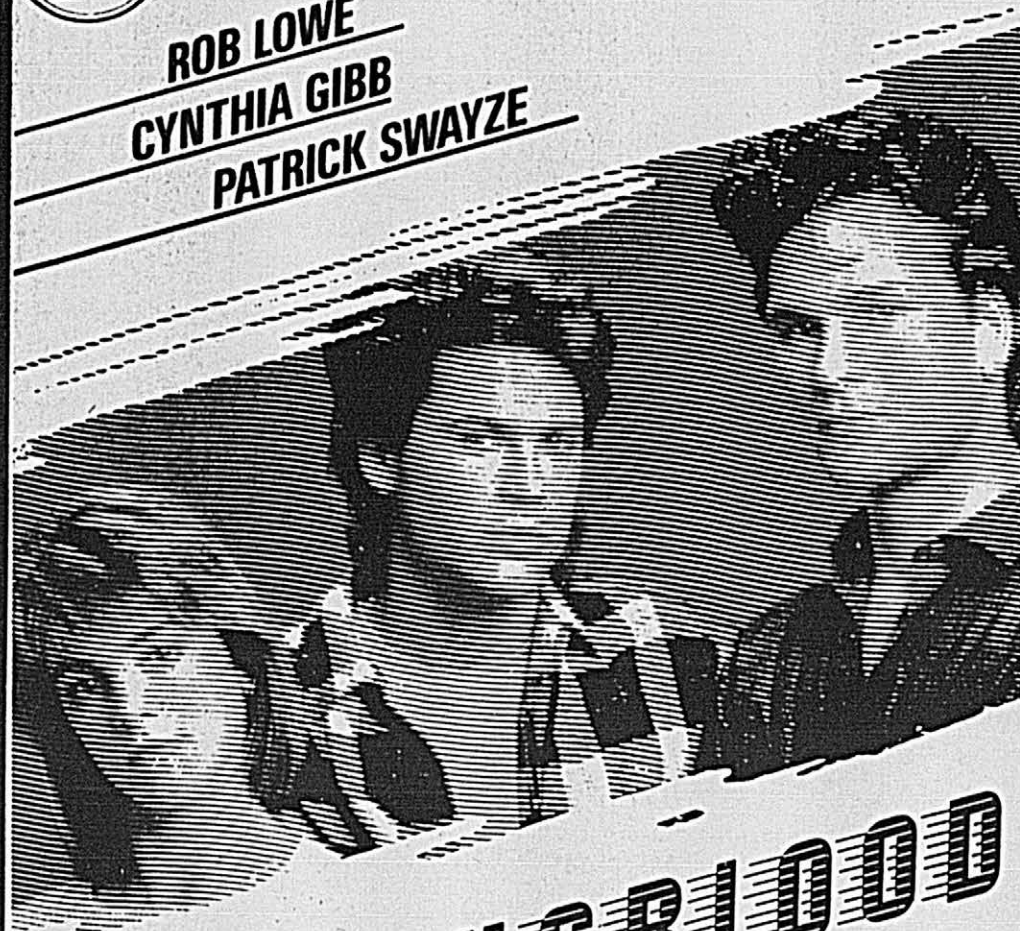
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McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days, \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. **Exact change only, please.**

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341 — APTS., ROOMS, HOUSING

To sublet. 2 1/2 \$325 per month. Clean, bright, no bugs, balcony. Prince Arthur. 15 minutes from campus. 989-1949.

4 1/2 to share until July 1; 3660 Peel Street; contact Gail day 392-5387, eve 844-0022.

Large furnished room for rent in very quiet modest home. \$200. Young woman preferred. Short or long term. Phone 481-8870.

Roommate wanted to share 3 1/2 apt. Must be: female, 25 years or older, nonsmoking, and have no pets. Rent: \$120.50. Call 737-9128 after 10 p.m.

Looking for third roommate to share 7 1/2 near downtown area. \$180/month for extremely large sunny room overlooking park. Call 931-1934.

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Looking for a woman; preferably a non-smoker who is willing to sublet a beautiful 5 1/2 with a hardworking graduate student. Sublet: Feb-June 30. \$275/month. Call Elaine 392-8883 (work); 489-9480.

Roommate wanted. Bright, spacious, 6 1/2 to share with another female. Near Vendome metro. Only \$260 everything included. Available February 1st, 1986. 489-7449.

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One-day service. B.Comm background. Professional format, editing if required, proofreading, provide analytical guidance. Improved final mark, academic papers, CVs, etc. Across McGill. Electronic IBM. 340-9470.

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Willing males & females needed for student haircuts supervised by professionals Wednesdays 6 pm—8. Call for appointments, 249-9231, Estetica 2175 Crescent.

Public writer and translator. English, French, Spanish. Writing of letters, resumes, varied texts. Fast and confidential. Call before 8 pm: 849-9708.

Ottawa-Winterlude '86 Party on the canal Feb. 14, 15, 16. Charter bus, hotel, breakfast (2) \$98.00. Peter 931-3946 or John 931-5032.

Guaranteed higher grades, guarantee you'll pass every course through unlimited hypnosis and flotation or money refunded. Call Mrs. Miriam Prag. 935-7755 1538 Sherbrooke West, room 710. Open 7 days a week. 9 am-9 pm.

GMAT help-Available are excellent GMAT supplements covering exercises, tests and

approach. Not found in stores. Call: 484-9215.

Curriculum Vitae: Advertising copywriter working in Human Resources can provide the assistance you need at reasonable cost. Call 935-8846.

Secrétaire et traduction Marie-Claude enr., resumes (student rates); translation, cover letters. Bilingual. Typing, editing, theses term papers. Reasonable rates. 342-8197 Mon-Fri. 472-4621, evenings, weekends.

Professional Services: special student rates. Curricula Vitae, cover and business letters, bilingual. Typing, editing of theses, term papers. Reasonable rates. 342-8197, Mon-Fri. 8:30 a.m.-4:30 p.m.; 472-4621 evenings, weekends.

361 — ARTICLES FOR SALE

Moving Sale: Furniture and household items including oak desk \$125, chair \$25, filling cabinet 4-drawer \$75, coffee table \$45 and more, 288-0518.

Skis K2 712 Competition Slalom 195 cm with Look HP99 bindings /US size 11 1/2 Nordica 'tempest' bpoles/Scott poles and ski bag. Must sell! \$300 or best offer. 842-0573 after 6:00 pm.

Bargains! 5 ft. metal file cabinet, hide-a-bed and big chair (green velours). Must sell. 733-8783.

McGill jackets: White leather arms, red wool body, crest, "McGill" on the back. Some sizes in stock, otherwise, any size can be ordered. \$115. 286-0903.

Danby Compact Refrigerators with freezers on sale at Rossy's 3429 Parc Ave. (corner Sherbrooke St.) This location only.

Yamaha CP-30 Piano-\$600.00; Criterion Telescope, 6 inch f8, equatorial mount, drive, setting circles and eyepieces, \$650.00. Must sacrifice. Stéphane. 489-6311

Arab Students' Party

Everyone Welcome
Cheap beer, Arabic music, and dancing.
Great for the *hops*!
Sat., Feb. 1 7:00 p.m. B-09-10
Student Union

Bangkok \$1255
Singapore \$1255
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370 — RIDES

Got the Winter Blues? Spend the spring break in Daytona Beach!! Feb 15-23rd Hotel & transportation, \$239 Can, Hotel \$109. See you there! Sean 845-2553.

372 — LOST & FOUND

Lost: Keys of a jack-knife key chain, with nylon cord. Jack-knife is red and has great sentimental value. Reward. If found call Spy at 937-8793.

Whoever found a Toshiba walkman KT-S3 in the McConnell's locker room on Thurs. Jan 16, I would appreciate having it back. André 672-4964.

Lost: one off-green wool turtle neck with rust wool darning in Gertrude's on Thurs. Jan 24. Please give it back, Call Denise 937-3063 after 6 p.m.

Found-Sandle Hucal's ID card. Pick it up at Radio McGill Union Basement.

374 — PERSONAL

Hi I'm Icelandic and I miss speaking my language. If you or anyone you know speak Icelandic, please call Anna at 486-9902.

Michael—Iolanthe was nice, but you'd better cool it with the fairy queen, or I'll introduce myself to that god-like Private Willis—Big'n'Bad

Lots of people call Nightline. Why not you? 392-8234, open until 3 a.m.

Gia, you're the greatest, thanks for everything. You deserve all the Tancreds the world can offer! Love M.

Guys! We've got to save Elaine from that Lord Chancellor creep! The pervert's going for Phyllis and he's already married to Iolanthe! Let's get him outside the Arts Building after tonight's show! Jaggerlips.

Hey, Big'n'Bad—how do you find all these hot places to meet Michael?? Iolanthe—is that a bar on Crescent St. or what?? Sounds like a farce to me...

383 — LESSONS OFFERED

French Tutoring by experienced teacher—5 min from campus. Before 8 pm: 849-9708, try weekends too.

Folk, rock guitar workshop. Union Building-10 weeks beginning January 30. Cost: \$72. 8 students per 90 minute session. All levels, your choice of music. Michael 769-5008, 684-5798.

385 — NOTICES

Spring Break in Daytona Beach—Fun & Sun!! Feb 15-23rd, six nights accommodation, roundtrip transportation, daily pool parties. \$239 Canadian; Hotel only \$109. Call anytime. Sean 845-2553.

Experienced new wave band seeks bass and keyboard player. (Good knowledge of jazz improvisation.) Call Jerry Betnfsky 681-1347.

387 — VOLUNTEERS

Volunteers of 18 years and over wanted to participate in a research study involving positron emission tomography. Financial remuneration offered. For details call 284-4588.

objective filler

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The Gorbachev Peace Plan | 5. Col. Brian MacDonald
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| 3. Mr. Daoshen Xia
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Monday, February 3
8:00 p.m.
Leacock Building
room 26
McGill Campus

Tickets available at the door
\$2.00 for students
\$5.00 for non-students

for information, phone 848-7474 or 392-8971

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CURTAIN AT 8:00 PM
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